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Wood, Maggie (2009) The designers behind the style. In: "The Designers Behind the Style"
Evening lecture, 26th February 2009, Museum of Domestic Design & Architecture. .
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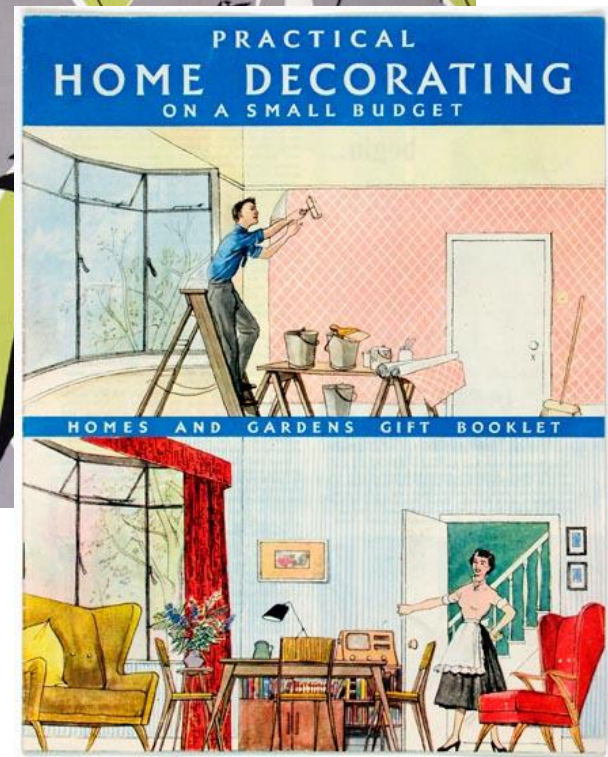
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The Designers Behind the Style

An illustrated talk by MoDA's
Assistant Curator Maggie Wood

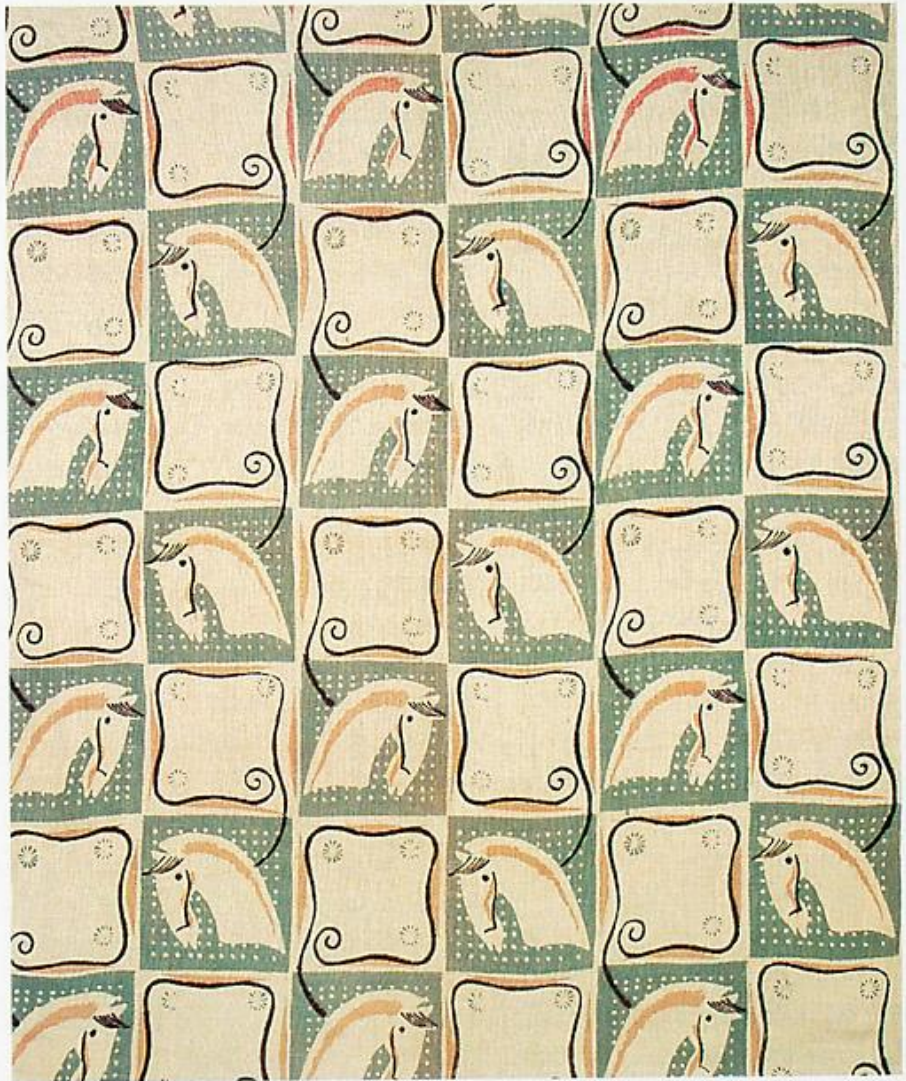


Lucienne Day and her mother Dulcie, early 1920s



L: Lucienne Day, c.1941

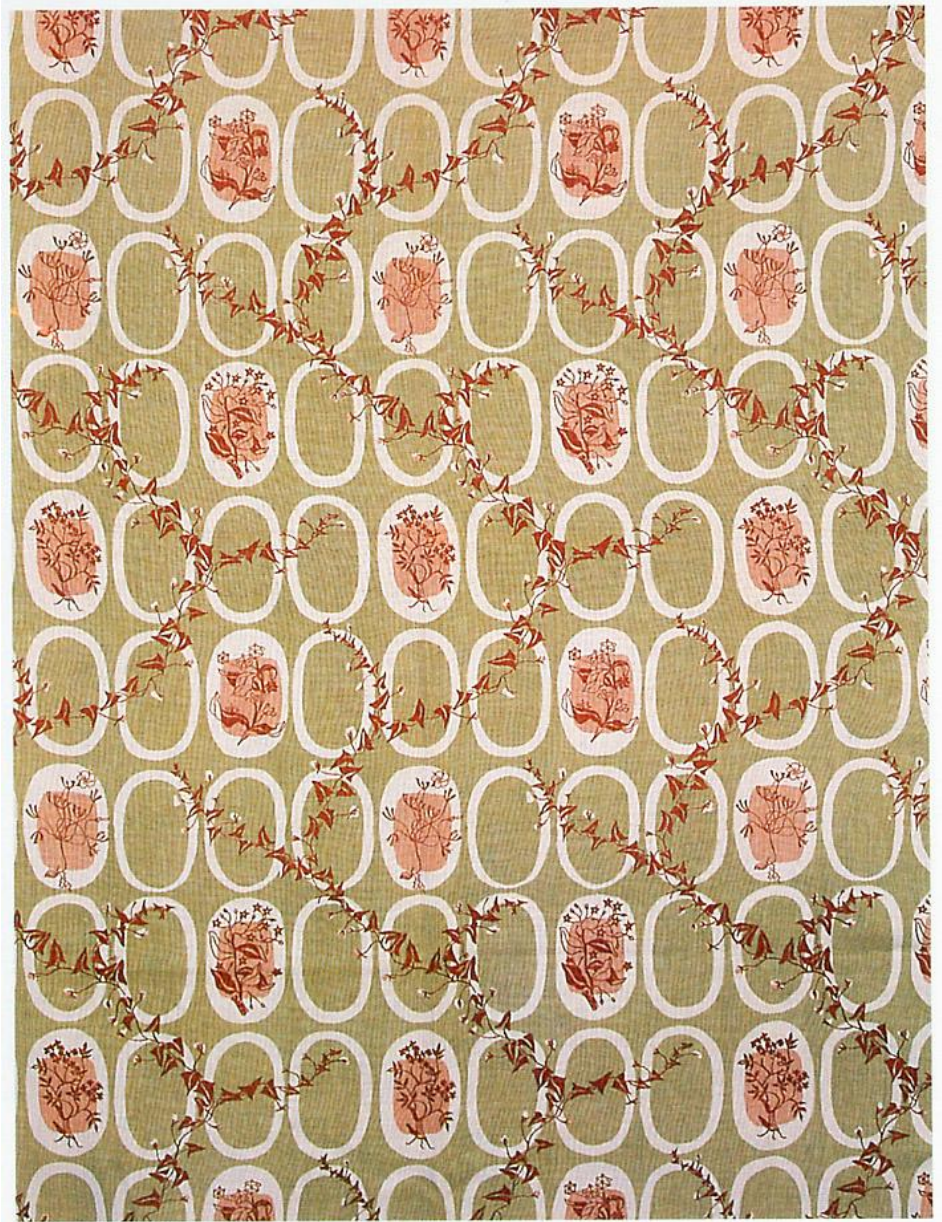
R: Day's *Horses Head* fabric, 1940



L: Etruscan Head, Marion Dorn, 1936
R: Day's *Horses Head* design, 1940



Fluellin, Heal Fabrics,
1950



Calyx, Heal Fabrics, 1951



L: Calyx, Heal Fabrics, 1951

Right: Untitled, Marian Mahler for David Whitehead,
1953



L: Heal's Ad, *House & Garden*, Oct 1954

R: Publicity shot, 1952



HEAL'S FABRICS from 10'9 a yard

You will find them in London at Heal's and throughout the country at most leading furnishers. Or, write to Heal's for the name of your nearest stockist

The patterns illustrated:

1. LINEN
2. SPINNERS
3. FLOWER SOW
4. TERS
5. SPRINGBOARD
6. CHICKENS

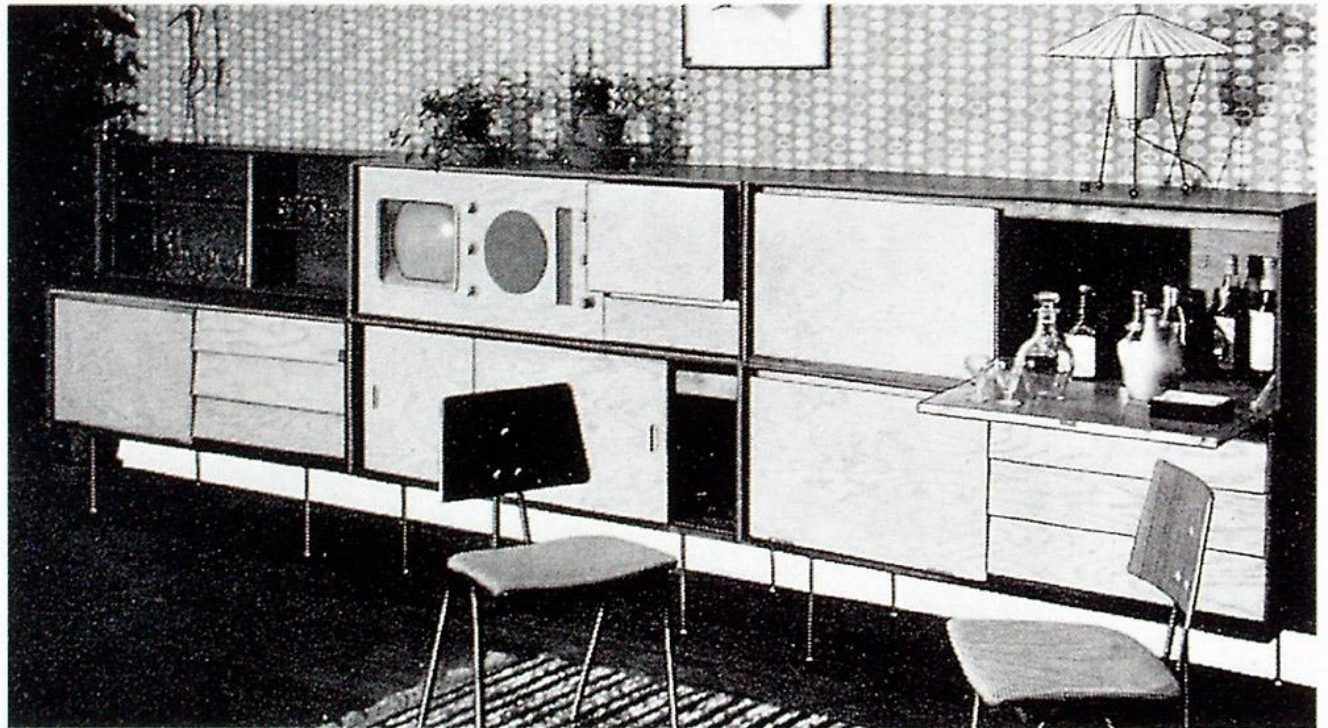
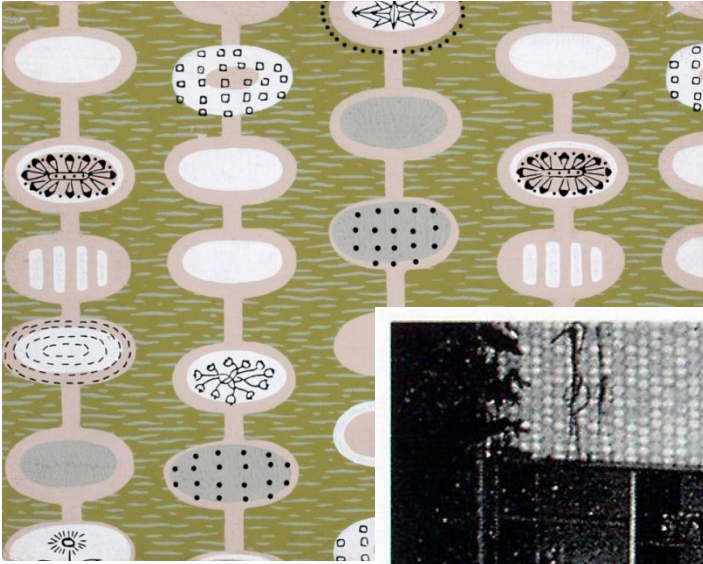
All by Lucienne Day except 2 which is by Mary Hamon.

HEAL'S, 596, TOTTENHAM COURT ROAD, LONDON, W.1



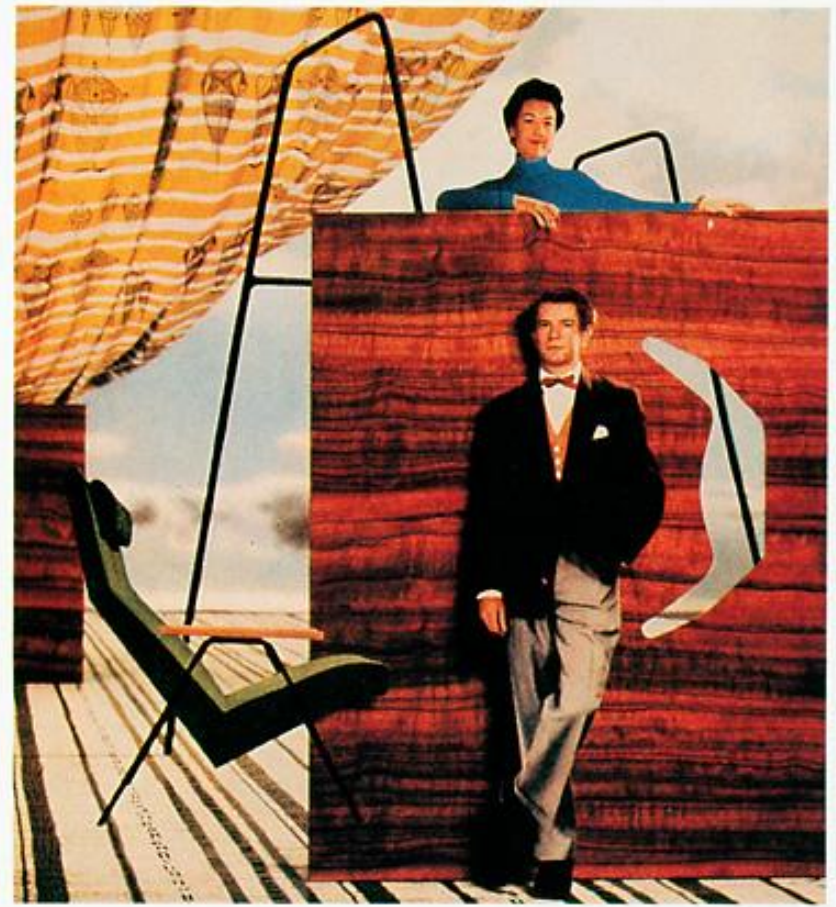
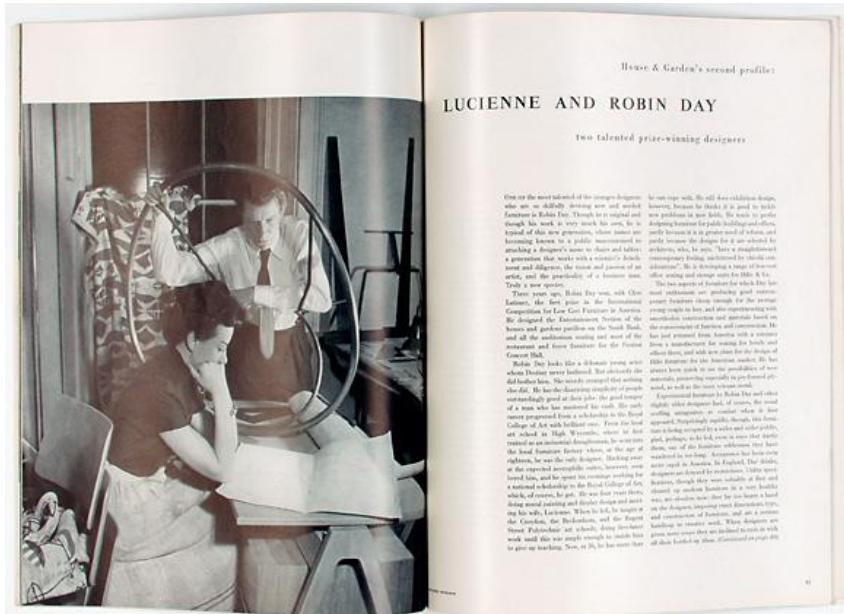
L: *Provence*, John Line, 1951

R: Robin Day's 'low-cost living room', 1951

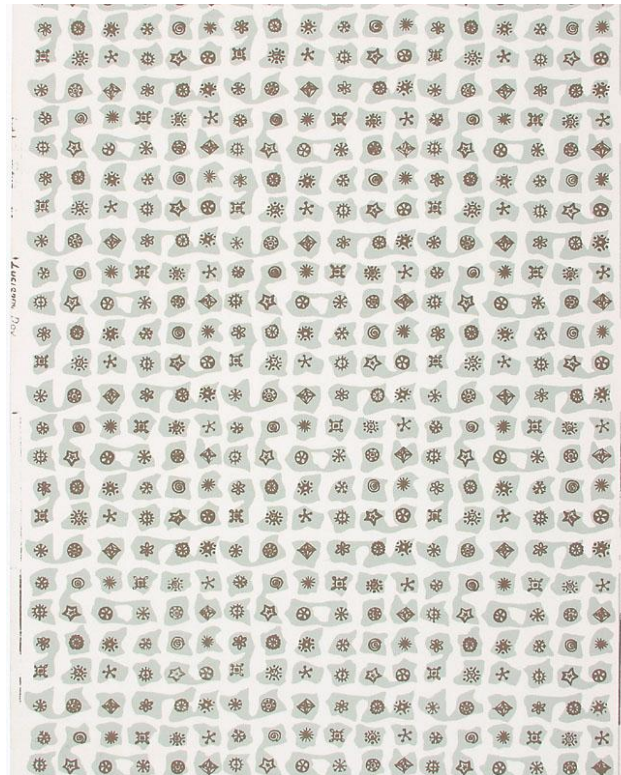


L: Article from *House & Garden*, July 1952

R: Ad for Smirnoff vodka, mid-1950s



L: artwork for fabric design, 1950 C: *Stella*, Cole & Son, 1951
R: ceramic design for Rosenthal, c.1957

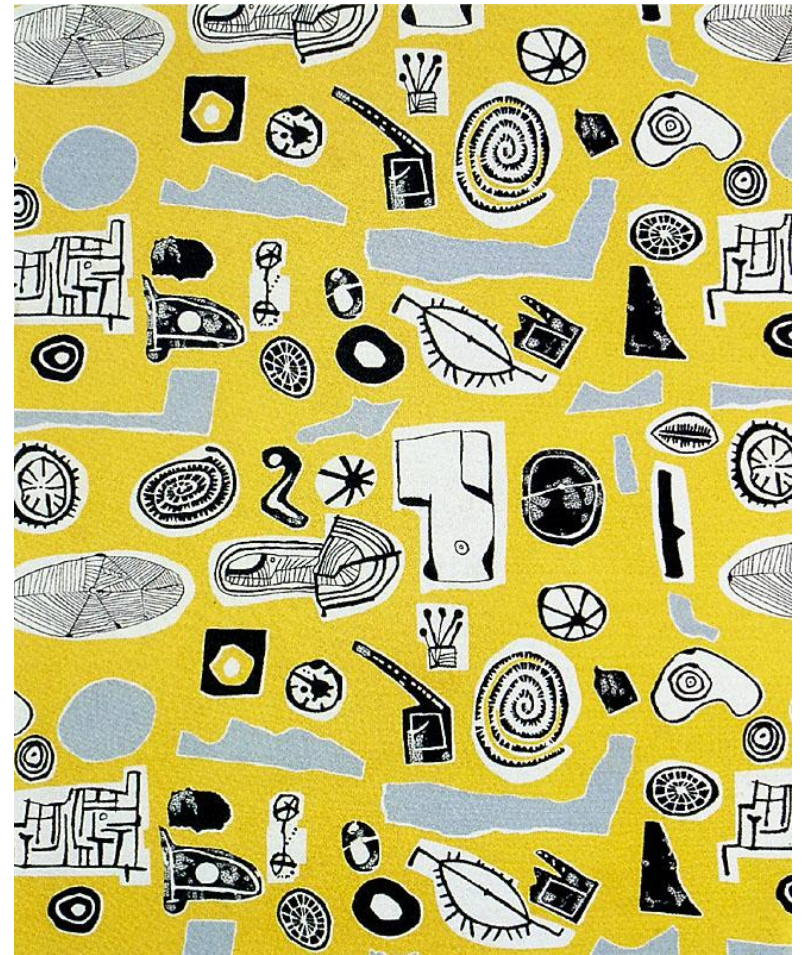


Terence Conran, c.1952

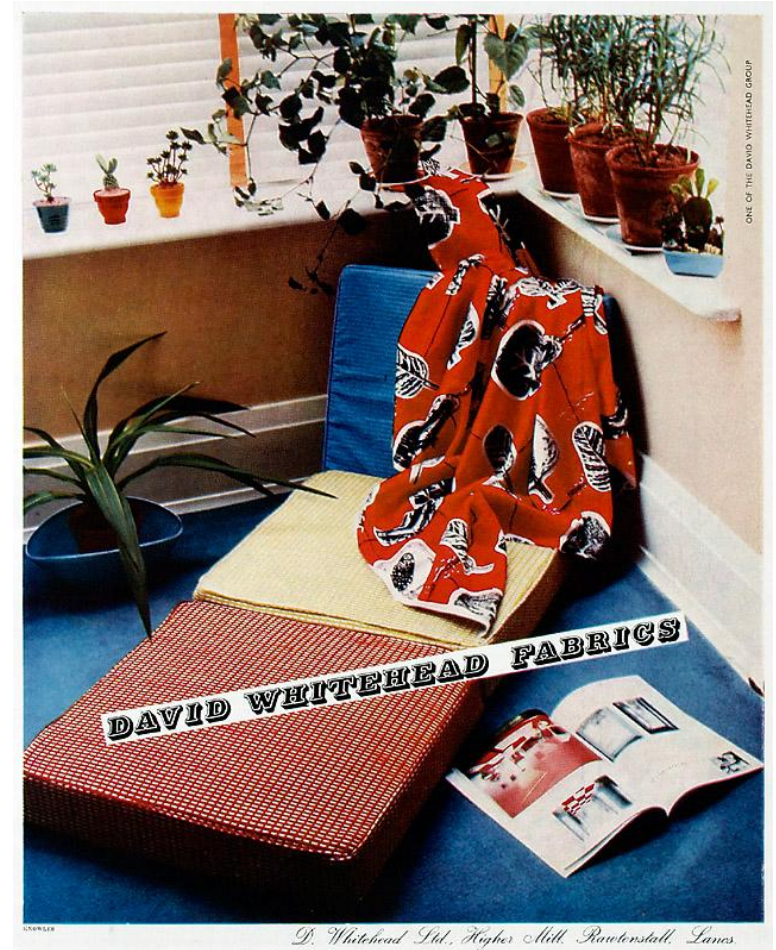
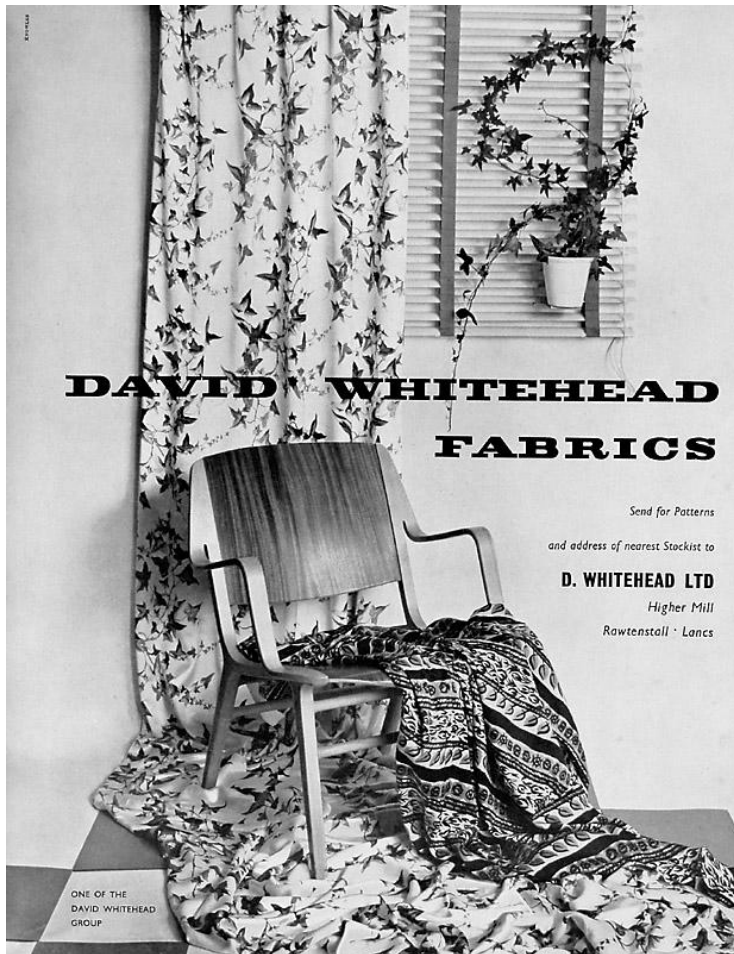


c.1952

L: Conran design for David Whitehead, c.1952
R: Paolozzi design for David Whitehead, c.1952



Two David Whitehead ads featured in the
Daily Mail Book of Ideal Homes
L: 1951/2, R: 1952/3



Ad for David Whitehead, *Homes and Gardens*, 1952

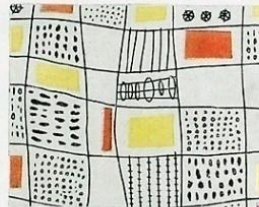
DAVID WHITEHEAD FABRICS

Good fabrics in well conceived designs help
to characterise a room and contribute to the
balance of the colour scheme. Here is shown a
small selection of David Whitehead fabrics
to give you a hint of their possibilities.

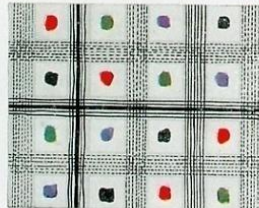
*Marion Mahler has conceived
this most and effective four-colour
machine print, which will be at
home in any room. It may be
chosen in three colour treatments,
9s. 3d. per yard. 48 in. wide.*



*A light-hearted design from
Terence Conran. Machine printed
in three colours with four alter-
native colour combinations. 8s. 6d.
per yard. 48 in. wide.*



*Subtle in its simplicity, this is
another fine example of Terence
Conran's contemporary designs.
A six-colour machine print avail-
able in three colour ways. 8s. 6d.
per yard. 48 in. wide.*



Manufactured by

D. WHITEHEAD LTD. Higher Mill Rawtenstall Lancs.



also 4 New Burlington Street London W1

L: Ad for Midwinter, *House & Garden*, April 1957

R: Ad for Conran Fabric, *op. cit*

Midwinter Modern

Cherokee
A design by Jessie Tait

Quite Contrary
A design by Jessie Tait

Plant Life
A design by Terence Conran

Chequers
A design by Terence Conran

A selection from the range of patterns in Midwinter Modern **STYLECRAFT** tableware. You can buy it piece by piece from open stocks and replacements will be available for years to come.

W. R. Midwinter Ltd., Burslem, Staffordshire

a fresh outlook on fabrics

Conran Fabrics, in association with Conran Furniture, presents an outstanding range of printed linen, linen voile, velvet and woven upholstery fabrics, from 13/- a yard. Your enquiries are invited.

wholesale showroom **CONRAN FABRICS** 6, Cadogan Lane, S.W.1

L: Portal, WPM, 1960

R: Article from *House & Garden*, June 1957



The Terence Conrans talk about

Setting up house the hard way

We are not just another young couple who stumbled across an 18th-century house dirt cheap and remodelled it with grit, initiative and £50. We didn't tear down dingy Victorian fireplaces to find—surprise—superb Adam mantelpieces sitting snugly behind them, and there was no attic in which to discover a dusty but exquisite Sheraton table next to a Louis XVI chair that only needed stripping to look perfect. Unluckily, we didn't have a gruff old carpenter who worked like ten trained Nubian slaves for a miserable hourly sum that we dare not mention in case his union overheard. We never actually bid for anything at a country auction; the prices were always too high when the bidding started. And, finally, we did not paint the whole house and re-lay the roof in one week-end, only taking time off to knock up picnic meals of Chicken à la King or cheese soufflé. It took all our spare time for two months to lay the living-room floor; our marriage nearly broke up before it started because of the many bitter words about the right way to apply Phenoglaac. But we admit to a predilection for junk shops, although most of the ones we first visited seemed to contain nothing but junk which was expensive at half the price.

We made four small rooms at the top of the house (part of a solidly built Regency terrace) into one large open-plan living-room. We have discovered two disadvantages; our son Sebastian normally stays in his nursery, except at meals, but when we gave a party in the living-room for his first birthday we had to barricade the staircase with the sofa to prevent the children falling down stairs. The second disadvantage is that, although in theory it is a good idea to be able to cook and listen to the conversation going on in the living-room, in fact, the conversation tends to be distracting to the cook who is tempted to wander away from the stove and join in some fascinating gossip only to be abruptly recalled by something burring or boiling over. We are often asked if cooking smells are not a nuisance but, although we did plan to combat them by having an extractor fan, we find we do not need one.

Open-plan living has proved most successful with us, but this is partly because we have plenty of room in the rest of the house, even though the basement is occupied by our housekeeper and the ground floor is let as a self-contained flat. Our bedroom is on the second floor and we work in the first-floor studio. However, the atmosphere of quiet concentration there may soon be shattered unless we install sound-proof doors, because the next room is the nursery.



TERENCE AND SHERLEY CONRAN WITH SEBASTIAN

Opposite: The dining-area and kitchen of the open-plan living-room. On the birch plywood floor a native blanket from Nigeria is used as a rug. Gio Ponti designed the dining chairs, and Noguchi, the Japanese sculptor, the large spherical hanging lamp. Dividing the two areas is a metal and African walnut unit on which stand Victorian greenware jars for storage. Positive and negative Photostat of an 18th-century astronomical engraving cover the sliding doors of the drinks cupboard. The wall behind the row of white kitchen units is faced with ceramic tiles in *House & Garden's* Deep Night

Jacqueline Groag

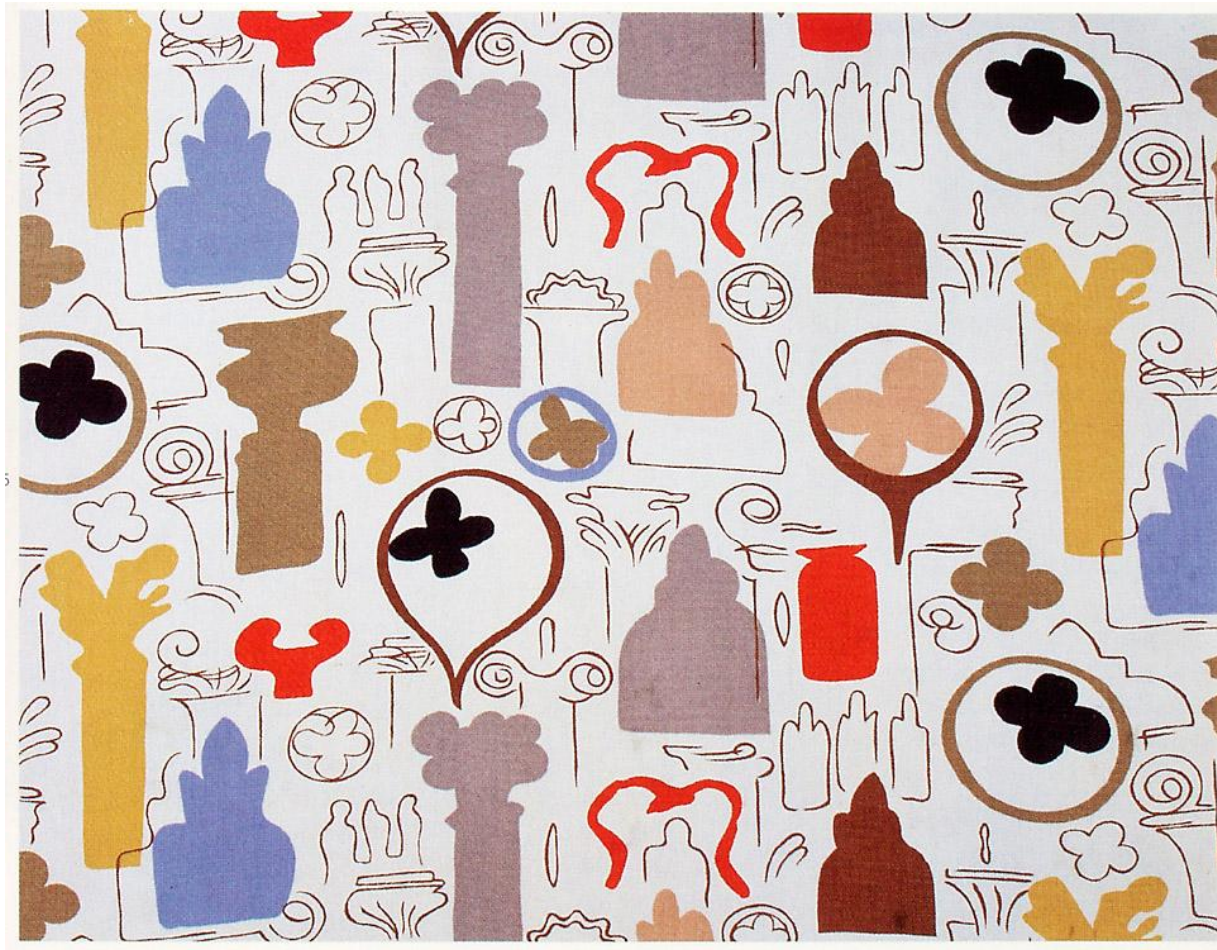


Field Fare, late 40s/early 50s

Hill Brown Ltd.



Untitled, designed 1948, manufactured 1951,
roller-printed rayon for the Rayon Design Centre



David Whitehead ad in *Homes and Gardens*, Sept 1953



Colours fresh and clear as spring. A wide choice of designs by brilliant young artists. Guaranteed fast to sunlight and washing. Yet, in heavy spun rayon 48" wide, they're in most cases priced at under 10/- a yard.

DAVID WHITEHEAD FABRICS

Both designs shown are by Jacqueline Group. The fabric on left (CP 425) is available in three colour combinations, the one on right (CP 424) in four.

Colour in the home is the most cheerful defence against winter gloom—and these reliable David Whitehead fabrics give you gaiety at a most reasonable price. Ask to see them at your favourite store.

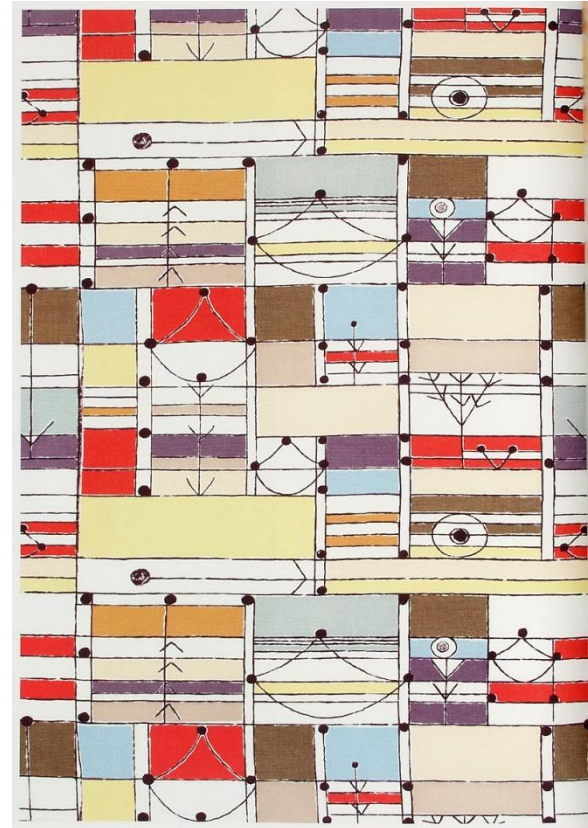
Besides their Contemporary Prints, David Whitehead make a complete range of other furnishing fabrics of every style and type, at prices from 5/11d a yard.

Groag fabric designs for David Whitehead

1952



1953



David Whitehead advertising

Ad from 1955



Fresh, new and gay—and moderately priced

Every year, a large group of new designs by Britain's most brilliant young artists joins the David Whitehead range of moderately priced contemporary prints. They anticipate trends in design and colour—something very hard to find, as a rule, in moderately priced fabrics.

These fabrics are as practical as they are beautiful—for they are roller-printed on 48" wide spun rayon, in colours guaranteed fast to sun and washing—a very

important point for sunny climates. And prices come well within the medium category.

Besides these contemporary prints, which are available in cotton as well as spun rayon, David Whitehead make a complete range of other furnishing fabrics of every style and type. For further information, please write to D. Whitehead Ltd., Higher Mill, Rawtenstall, Lancashire, England.

DAVID WHITEHEAD FABRICS

Ad appeared in Daily Mail Ideal Home Book 1955



On the left, C.P. 432, designed by T. Moller; on the right, C.P. 433, designed by Whitehead Studios. Both are available in 4 colour-combinations.

Fresh gaiety at little cost

Planning a brand-new home or giving a fresh start to a weary old room? These light-hearted David Whitehead fabrics will brighten your life and keep their good looks. Designed by brilliant young artists, in heavy spun rayon 48" wide, and fast to sunlight and washing, they cost, in most cases, only 8/11d. or 9/11d. a yard—and they are guaranteed. Ask to see them at your favourite store. As well as these Contemporary Prints, David Whitehead lead the way in traditional fabrics with modern floral designs.

**DAVID
WHITEHEAD
FABRICS**

‘Alexandretta’, laminate design for Warerite, 1960.



L: Mary Storr photographed at MoDA, Dec 2008
R: *Frivolite*, Mary Storr for John Line, designed late '40s



L: Storr design for John Line, c. 1948 (BADDA 3158),
R: Ad for John Lines, featuring 'Limited Editions'



**CONTEMPORARY DESIGNS
BY WELL-KNOWN DESIGNERS**

A LARGE RANGE OF TRADITIONAL
DESIGNS IN AUTHENTIC COLOURINGS
ALSO SILK AND WOOL FLOCKS

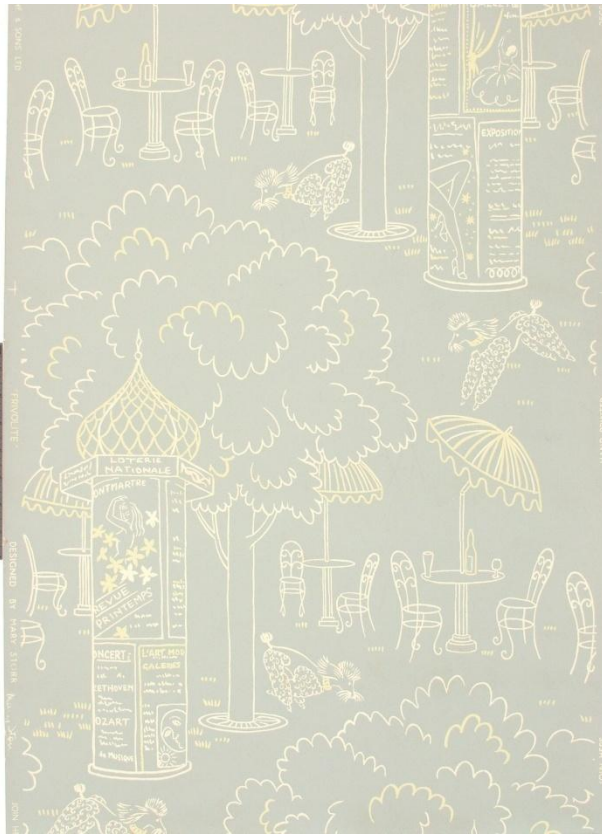


JOHN LINE & SONS LTD
WALLPAPERS · PAINTS
DECORATORS' MATERIALS

**214 TOTTENHAM COURT ROAD
LONDON W.1**

We invite your enquiries

Frivolite, Mary Storr for John Line, early 1950s



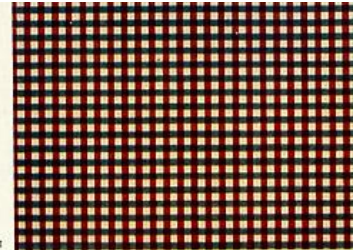
Page from *Design at the Festival*, 1951 (BADDA 544)

Six more wallpapers

1 One of five colourings in which John Line and Sons Ltd produce Harry Skeen's *Grosley* design

2 Abstract shapes produce an effect reminiscent of the texture of granite in this design by Graham Sutherland. It is hand-printed in white on grounded paper by Cole and Son (Wallpapers) Ltd, W1

3 *Spring Flowers* has all the freshness of its name. It is a design by Margaret Simcoe, MSA, machine-printed (on white) by Wall Paper Manufacturers Ltd



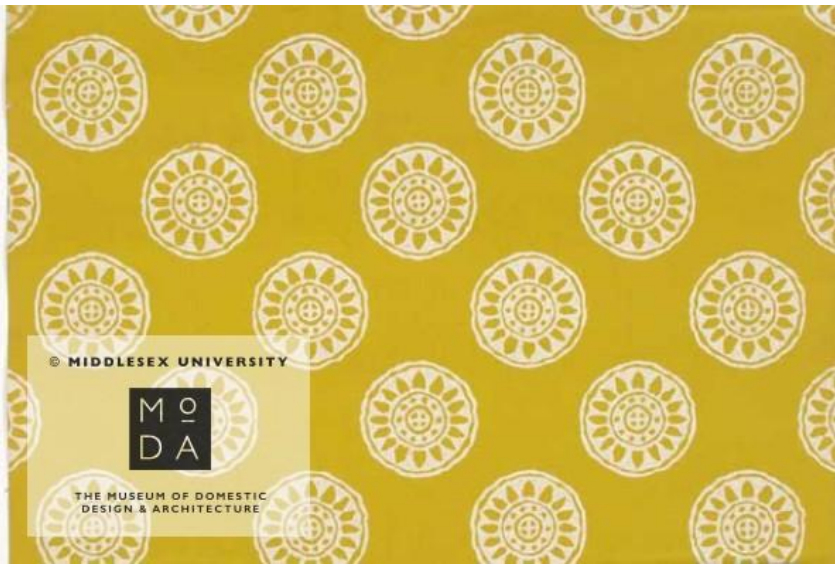
4 *Egyptian Phantasy*, like *Spring Flowers*, is a new WPM paper for the American market. In it Peter Shuttleworth has treated nursery motifs in a stencil-like style

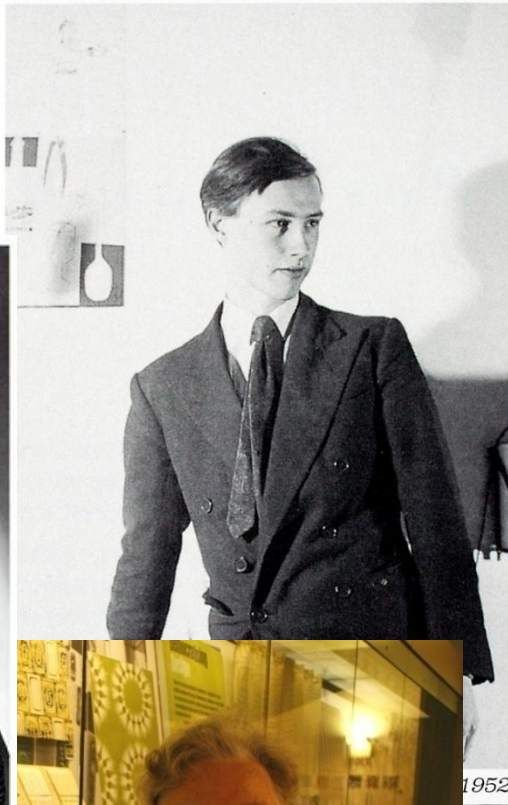
5 *Bermuda*, with its seashore motifs, is produced in two versions: light on a dark ground, as illustrated, and dark on light ground; the two can be paired in one room. Designed by Mary Storr, hand-printed by Line's

6 Native art inspired the *Mexico* pattern. Illustrated here in light colours, it is also produced in maroon and blue. Designed by Armfield-Passano, hand-printed by Line's



Shenstone, Mary Storr for John Line, 1951





1952



Want to see more?

Book an appointment in MoDA's Study Room
to see more examples of 50s design

Contact Maggie Wood, Assistant Curator

T: 020 8411 5445

E: m.wood@mdx.ac.uk

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